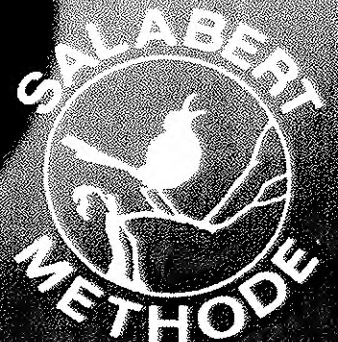


GUI-TARE MANOUCHE

méthode de
jazz gitan

Patrick
LEGUIDCOQ



781.42 LEG GUITARE MANOUCHE

METHODE de JAZZ GITAN

Patrick
LEGUIDCOQ

Jean-Marie
REDON



CA80622

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PENSEES

La musique est le langage de la nuit des temps peut-être le premier élément de la vie.

Je ne pourrais pas concevoir un monde de silence.

En effet, tous les bruits de choc ou de souffle émettent des vibrations dont émanent des sons.

Puis l'homme parvint à les maîtriser, certains d'entre eux en usèrent de façon prodigieuse. Dans leur musique, nous pouvons découvrir toute leur personnalité.

J'ai moi-même ressenti maintes et maintes fois, à la fin d'une prestation musicale, cette impression de nudité, de confession vis à vis du public.

Nous pouvons découvrir le monde entier par la musique. Tous les folklores ont une originalité, et vous découvrirez certainement cette merveilleuse ambiance qu'est le Swing Gitans.

Patrick LEGUIDCOQ

THOUGHTS

Music is the language of the dawn of time, perhaps the first element of life.

I cannot conceive of a world of silence.

Indeed, all noises of shocks or of breath emit vibrations from which emanate sounds.

Then man managed to master them, some men using them in a prodigious manner. In their music we can discover their personality.

I have myself felt very many times, at the end of a musical session, an impression of nakedness, of confession in the presence of the public.

We can discover the whole world through music. All folklores have their originality and you won't fail to discover the marvellous spirit of Gypsy Swing.

Patrick LEGUIDCOQ

PREFACE

La musique des gitans a toujours été pour moi mouvante et insaisissable. Toutes ces cascades de notes, tous ces accords aux sons bizarres sont des mystères. Les gens qui la jouent sont également mystérieux. On prend l'habitude de les voir et un jour ils ont disparu vers je ne sais quel horizon.

J'ai toujours été attiré par cette musique, aussi lorsque Patrick m'a demandé de jouer le rôle du «candide», j'ai saisi l'occasion. J'ai pu alors me rendre compte à quel point les guitaristes qui suivent les traces du maître Django Reinhardt ont du mal à ne pas être dissimulés par son ombre : «Vous savez, c'est celui qui joue comme Django Reinhardt ! » a-t-on l'habitude de dire.

Pourtant certains d'entre eux ont réussi à imposer leur personnalité et Patrick Leguidcoq est de ceux là.

Jusqu'à ce jour, aucune méthode de guitare n'avait été éditée dans ce style. Vous pouvez maintenant, guitaristes débutants ou confirmés, vous initier au «Swing des Gitans». Je suis heureux d'y avoir contribué et je souhaite que la méthode de Patrick vous aide à percer le secret de cette musique.

Un dernier mot avant de vous laisser à votre instrument. Musicien autodidacte moi-même, j'ai, comme beaucoup d'autres, étudié la technique d'un instrument avant de me soucier de la théorie musicale. C'est sûrement un bon procédé. On apprend tout d'abord à faire, puis on cherche à comprendre ce que l'on fait. C'est un peu dans ce sens que nous avons conçu cette méthode. Aussi est-il important de ne pas céder à la tentation de commencer par la fin. Les choses fastidieuses sont nécessaires. Alors, bon courage et rendez-vous à la dernière page !

Jean-Marie REDON

PREFACE

Gipsy music has always been for me something moving and intangible. All these cascades of notes, all these chords with bizarre sounds are so many mysteries for me. Equally the people who play them are mysterious. One gets used to seeing them and one day they have disappeared off to I don't know which horizon.

I have always been attracted by this music, so when Patrick asked me to give a layman's opinion I seized the opportunity. I then realised to what extent guitar-players who follow in the footsteps of the master Django Reinhardt have difficulty in not being overshadowed by him «You know, that's the one who plays like Django Reinhardt !» is a phrase one often hears.

However some of them have managed to impose their own personality and Patrick Leguidcoq is one of them.

Until now no guitar method in this style had been published. Now, learners or experienced guitarists, you can initiate yourselves in «Gipsy Swing». I am happy to have contributed towards this and I hope that Patrick's method helps you to penetrate the secrets of this music.

One last word before leaving you to your instrument. As a self-trained musician myself I, like many others, studied instrumental technique before worrying about musical theory. It is certainly a good way of going about things. First of all one learns how to do something then one tries to understand what one has done. It is rather in this sense that we have conceived this method. So it is important to resist the temptation to start by the end. Niggling matters are necessary. So, courage, and see you at the last page !

Jean-Marie REDON

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PREMIERE PARTIE

I. LA GUITARE ET SES ACCESSOIRES

LA GUITARE :

Toute guitare peut être utilisée pour ce style. Toutefois, il existe un instrument approprié à cette musique : un modèle de guitare jazz type «Selmer» à pan coupé (voir photo).

LES CORDES :

Pour cet instrument, il est recommandé de monter des cordes de marque «Argentine», uniquement pour des raisons de sonorité et de tension. Ce sont des cordes relativement bon marché, ce qui permet de les changer souvent.

LE MEDIATOR, OU PLUME :

Il est important d'utiliser un médiateur dur, de préférence en écaille.

Une plume très fine donne un son sec et précis.

Une plume épaisse, un son rond et coulé.

LE MICRO :

Vous pourrez parfois avoir besoin d'amplifier le son de votre instrument. Pour cela, il existe de nombreux types de micros ou cellules. Toutefois, pour une guitare type «Selmer», il est recommandé d'utiliser un micro de marque «Stimmer», il est le seul parfaitement adapté à cette guitare (voir photo).

I. THE GUITAR AND ITS ACCESORIES

THE GUITAR :

Any guitar can be used for this style.

All the same, there is an appropriate instrument for this music : the «Selmer» type jazz guitar with canted corner (see the photo).

THE STRINGS :

For this instrument it is preferable to use strings of the brand-name «Argentine», solely for reasons of sonority and tension. These strings are relatively cheap, so they can be often changed.

THE PLECTRUM :

It is important to use a hard plectrum, preferably in tortoise-shell.

A thin plectrum gives a dry, precise sound.

A thick plectrum gives a round, liquid sound.

THE MICROPHONE :

Sometimes you may need to amplify the sound of your instrument. For that there are numerous types of microphone or contact microphone. Nonetheless for a «Selmer» guitar you should use a «Stimmer» microphone, as it is the only one perfectly adapted to this guitar (see photo).

Mécaniques
Tuning keys

Sillet
Nut

Barettes
Frets

Touche
Finger board

Manche
Neck

Micro
Contact mike

Eclisses
Ribs

Rosace
Sound-hole

Table d'harmonie
Sounding board

Chevalet
Bridge

Cordier
Tail-piece

II. PRINCIPE ET SYMBOLE DE LECTURE

Nous utilisons pour cette méthode deux modes d'écriture musicale : la notation traditionnelle et les tablatures.

COMMENT LIRE UNE TABLATURE :

Les six lignes de la tablature correspondent aux six cordes de la guitare.

La première corde (mi aigu) étant la ligne du haut, la sixième corde (mi grave) étant la ligne du bas.

Le chiffre placé sur la ligne indique la case où l'on doit appuyer.

Un zéro indique une corde devant être jouée à vide (aucun doigt de la main gauche ne doit appuyer sur cette corde).

Les accords d'accompagnement sont indiqués au dessus de la portée traditionnelle.

Les doigts de la main gauche sont indiqués au dessus de la tablature par des numéros (voir schéma).

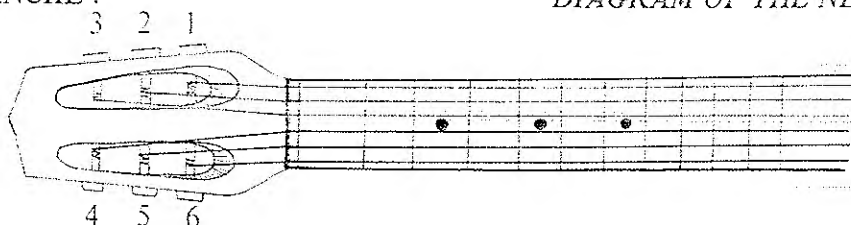


Le sens des coups de médiator est indiqué sous la tablature.

Coup de médiator vers le bas :

Coup de médiator vers le haut :

SCHEMA DU MANCHE :



E.A.S. 17 786

II. PRINCIPLES OF NOTATION :

Two kinds of writing are used for this method : traditional notation and tablatures.

HOW TO READ A TABLATURE :

The six lines of a tablature correspond to the six strings of the guitar.

The first string is represented by the uppermost line, the sixth string by the bottom line.

The numeral placed on the line indicate the fret to be held.

A zero indicates that the string is to be played open (no finger of the left hand should touch this string).

The accompanying chords are indicated above the traditional stave.

The left hand fingers are indicated above the tablature by numbers (see diagram).

The direction of the plectrum strokes is indicated below the tablature.

Downward stroke :

Upward stroke :

DIAGRAM OF THE NECK :

IV. LA MAIN GAUCHE :

Nous utilisons principalement trois doigts : l'index, le majeur et l'annulaire ; ceux-ci étant les plus puissants. La pression des doigts sur la touche a beaucoup d'influence sur la qualité du son.

Cela n'exclut pas l'importance de l'auriculaire, notamment pour les accords et quelques phrases difficiles.

La position de la main n'est pas parallèle au manche.

Elle se trouve légèrement inclinée.

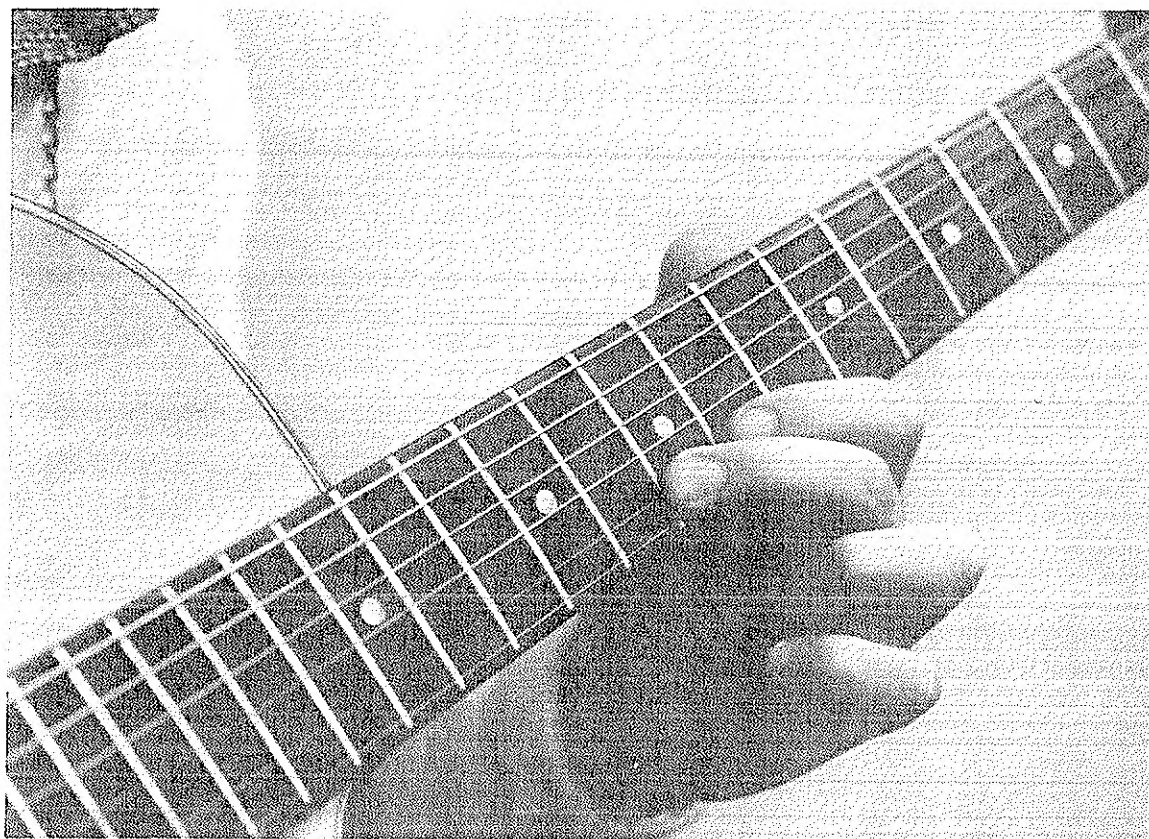
IV. THE LEFT HAND :

We use in the main three fingers : the index, middle and ring fingers ; these are the most powerful. The pressure of the fingers on the finger-board can greatly affect the sound quality.

However this is not to forget the importance of the little finger, notably for chords and some difficult phrases.

The hand position should not be parallel to the neck.

It should be turned slightly inwards.



V. LA MAIN DROITE :

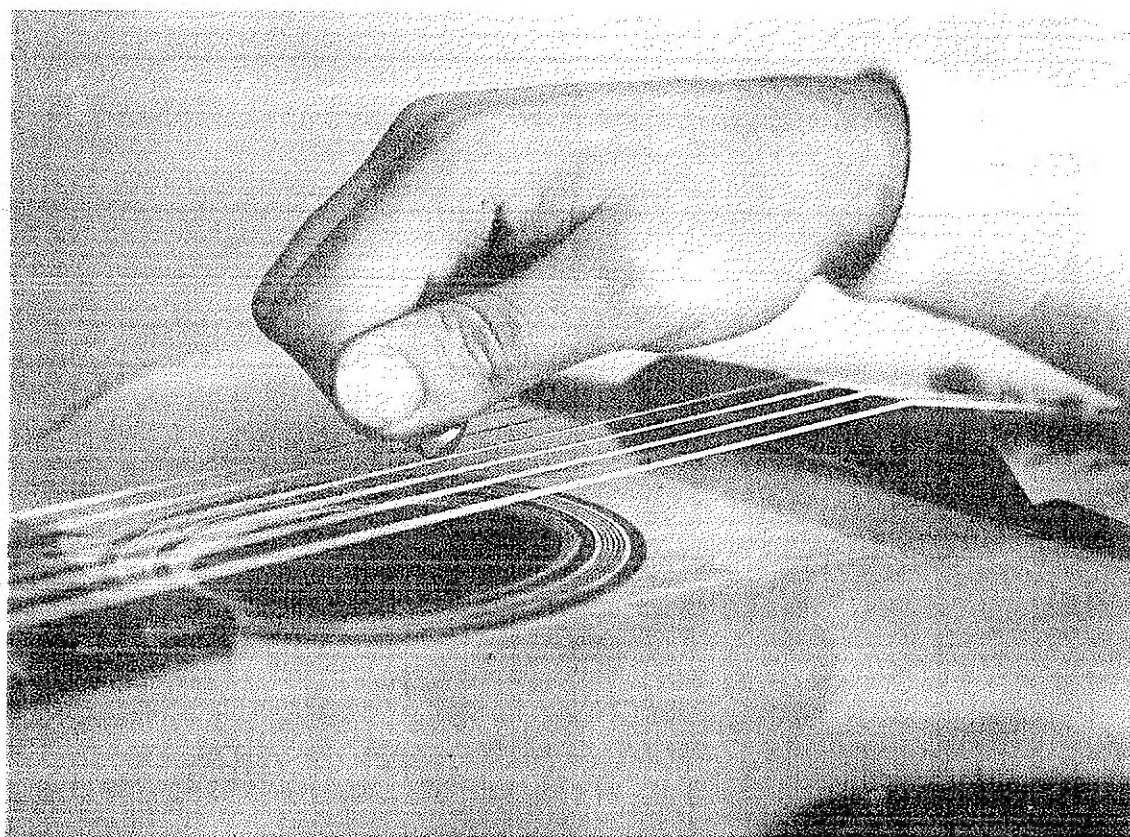
POSITION DE LA MAIN DROITE ET TENUE DU MEDIATOR

Le médiator se tient fermement entre le pouce et l'index. La main droite doit être fermée. Le poignet, légèrement recourbé, ne doit prendre appui sur aucune partie de la guitare. La main reste libre et souple. Attaquez les cordes à environ dix centimètres du chevalet.

V. THE RIGHT HAND :

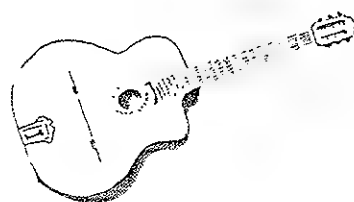
POSITION OF THE RIGHT HAND AND PLECTRUM GRIP

The plectrum is held firmly between the thumb and index finger. The right hand should be closed. The wrist, slightly curved, should not rest on any part of the guitar. The hand remains free and supple. Attack the strings at about ten centimetres from the bridge.





Spatzo,
un grand musicien ...



E.A.S. 17 786

VI. EXERCICES :

IMPORTANT :

Ces exercices ne sont profitables que s'ils sont répétés souvent.

Exécutez-les en veillant à la régularité rythmique. Lorsque vous vous sentirez à l'aise et seulement à ce moment là, accélérez le mouvement.

SYNCHRONISATION DE LA MAIN DROITE ET DE LA MAIN GAUCHE. TRAVAIL DE L'ALLER-RETOUR DU MEDIATOR.

Important : observez rigoureusement les «aller-retour» du médiator notés en dessous de la tablature.

Exercice numéro 1

Utilisez l'index et le majeur de la main gauche.

The musical score for Exercise 1 is written on a single staff with a treble clef and a 2/4 time signature. The melody is composed of eighth and quarter notes. Below the staff is a tablature with fret numbers (3, 4) and a series of rhythmic flags indicating the picking pattern.

Répétez cet exercice avec le majeur et l'annulaire, puis avec l'annulaire et l'auriculaire.

VI. EXERCISES :

IMPORTANT :

To take proper advantage of these exercises you must repeat them often.

Pay special attention to the regularity of the rhythm as you play. When you feel at ease, and only then, play them more quickly.

SYNCHRONISATION OF THE LEFT AND RIGHT HANDS, PLECTRUM WORK.

Important : follow strictly the «up-and-down» of the plectrum written below the tablature.

Exercise number 1

Use the index and middle fingers of the left hand.

Repeat this exercise with the middle and ring fingers, then with the ring and little fingers.

Exercice numéro 4

Gamme chromatique sur le principe
de l'exercice numéro 3.

Exercise number 4

Chromatic scale based on exercise
number 3.



Patrick LEGUIDCOQ avec Nininne

Exercice numéro 5

Ecarts : utilisez l'index et l'annulaire.

Exercise number 5

Stretches : use the index and ring fingers.

Musical score for Exercise 5, featuring a treble clef, 2/4 time signature, and a guitar TAB system. The melody consists of eighth-note runs. The TAB system shows fret numbers 3 and 5 for both hands, with a "3-5" label above the right-hand staff. Rhythmic flags are present below the TAB lines.

Exercice numéro 6

Utilisez l'index et l'auriculaire.

Exercise number 6

Use the index and little fingers.

Musical score for Exercise 6, featuring a treble clef, 2/4 time signature, and a guitar TAB system. The melody consists of eighth-note runs. The TAB system shows fret numbers 3 and 6 for both hands, with a "3-6" label above the right-hand staff. Rhythmic flags are present below the TAB lines.

Exercice numéro 7

Utilisez l'index et l'annulaire.

Exercise number 7

Use the index and ring fingers.

Musical score for Exercise 7, featuring a treble clef, 2/4 time signature, and a guitar TAB system. The melody consists of eighth-note runs. The TAB system shows fret numbers 3 and 5 for both hands, with a "3-5" label above the right-hand staff. Rhythmic flags are present below the TAB lines.

Exercice numéro 8

Utilisez l'index et le majeur.

Exercise number 8

Use the index and middle fingers.

Exercice numéro 9a

Trois gammes importantes.

Vous trouverez au-dessus de la tablature
l'indication numérique des doigts de la
main gauche.

Gamme de Sol majeur.

Exercise number 9a

Three important scales.

You will find the numerical indication
of the left hand fingering above the tablature.

G major scale.

Faites par vous-même cette gamme
dans l'autre sens.

Play this scale in the other direction
(descending).

Exercice numéro 9b
Gamme de Do majeur.

Exercise number 9b
C major scale.

Faites par vous-même cette gamme
dans l'autre sens.

*Play this scale in the other direction
(descending).*

Exercice numéro 9c
Gamme de Sol mineur.

Exercise number 9c
G minor scale.

Faites par vous même cette gamme
dans l'autre sens.

*Play this scale in the other direction
(descending).*

Notez : ces gammes s'exécutent dans
toutes les tonalités sans changer de forme.

*N.B. : these scales should be played
in all the keys. The relative position of
the hand does not change.*

Exemple :

Example :

Si vous déplacez la première note de
la gamme 9a d'une case supérieure, vous
obtiendrez une gamme de Sol dièse majeur,
pour deux cases, une gamme de La majeur,
etc...

*If you move the first note of the scale
9a up by one upper you will obtain the G
sharp major scale, by two frets, the A major
scale etc...*

VII. L'ACCOMPAGNEMENT, LES ACCORDS ET LEURS ENCHAÎNEMENTS.

Dans ce style, l'accompagnement joue un rôle important de soutien.

Très souvent appelée «pompe», cette rythmique a la particularité de simuler la batterie.

exemple :

1er temps : grosse caisse.

2ème temps : caisse claire.

Au son de la voix, cela donnerait : «poum tchack, poum tchack» : image amusante, peut-être, mais très proche de la réalité.

En application, le premier temps se joue court et étouffé. Le deuxième temps se joue clair et long.

VII. THE ACCOMPANIMENT, THE CHORDS AND THEIR PROGRESSIONS.

In this style the accompaniment plays an important supporting role.

Often called «pumping» this rhythmic procedure has the particularity of imitating the percussion.

example :

1st beat : bass drum.

2nd beat : snare drum.

Vocalised, this would give : «poom chak, poom chak» ; perhaps an amusing image but nonetheless close to the reality.

In practice the first beat is played short and dampened, the second beat long and clear.

Maurice,
débordant de talent
et de chaleur...



Joseph,
la rythmique
éclectique...

Maurice FERRET et Joseph POUVILLE

Ceci n'est pas un tableau d'accords !

Nous vous apprenons les accords principaux du style. Ils s'enchaînent afin de créer des suites logiques et habituelles dans le jazz.

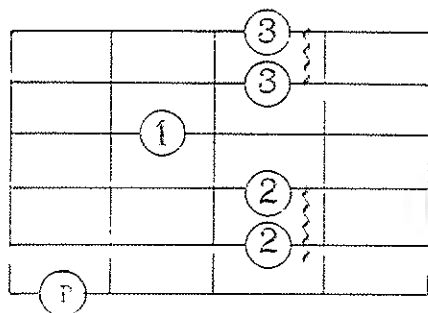
Notation universelle des accords :

Il est nécessaire de les lire parfaitement (nombreuses sont les partitions notées de cette façon et vous les rencontrerez donc souvent).

ANATOLE TONALITE DE SOL

X : étouffer la corde

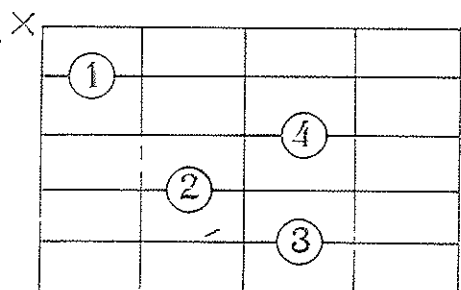
3ème Case
3rd Fret



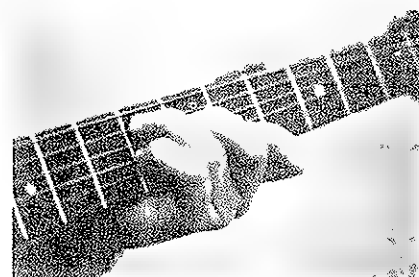
Sol
G 6/9



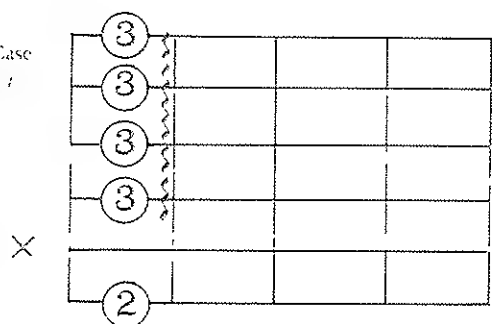
5ème Case
5th Fret



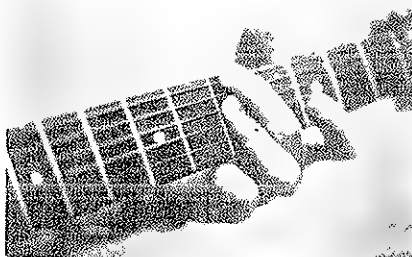
Mi
E 7



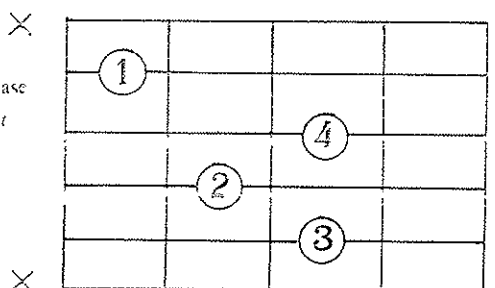
5ème Case
5th Fret



La
A m7



5ème Case
5th Fret



Ré
D 7



This is not a chord table !

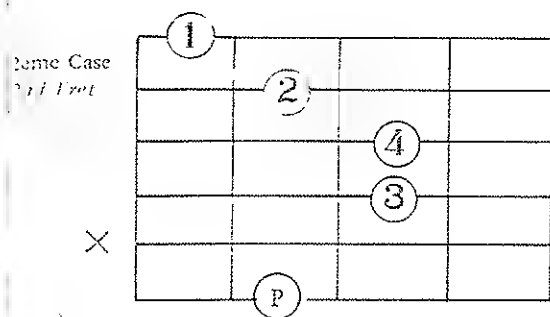
You will be taught the main chords of the style. They follow one another in such a way as to create logical sequences that are customary in jazz.

Universal notation of chords :

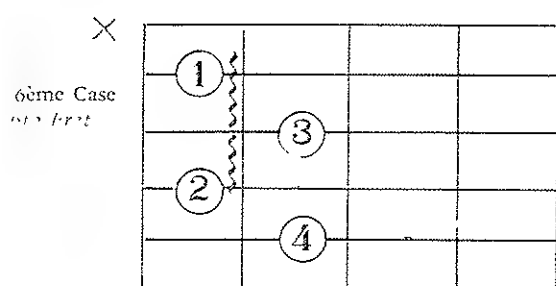
You must be able to read them perfectly (numerous scores are written in this way and you will often come across them).

TYPICAL CHORD PROGRESSION IN G

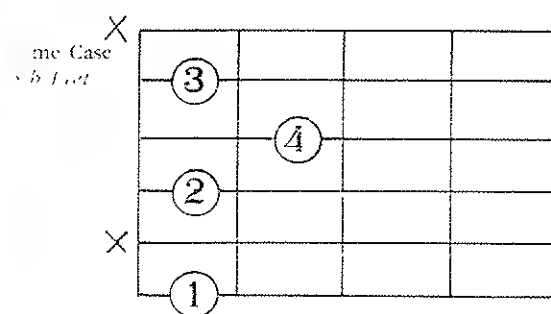
X : dampen the string



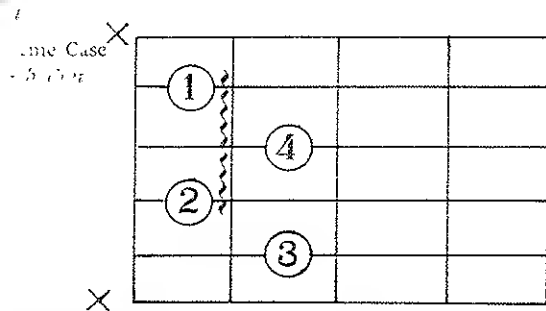
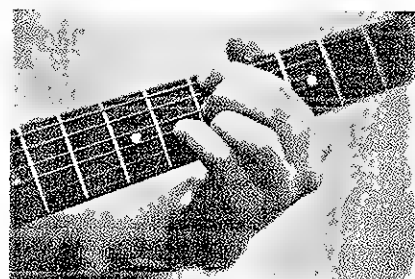
Sol 7
G 7



Mi 9₂
E 9₂

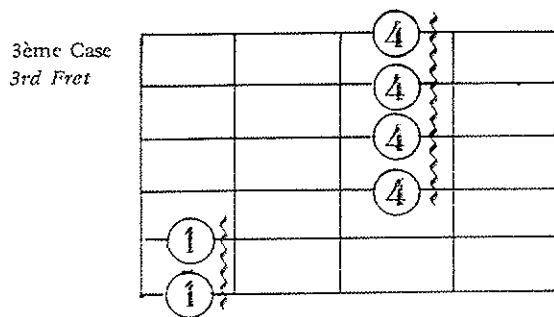


La 7
A 7

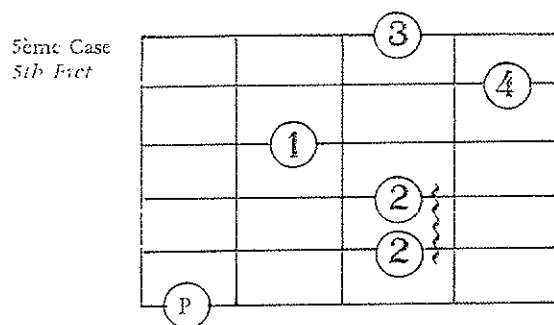
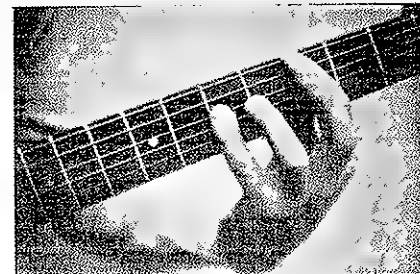


Ré 9₂
D 9₂

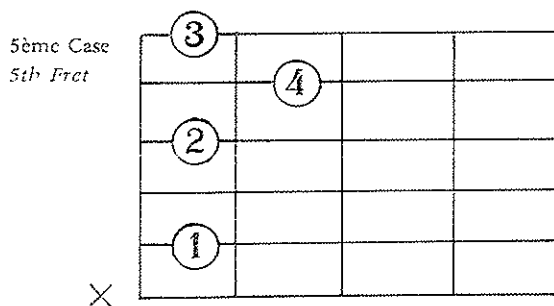
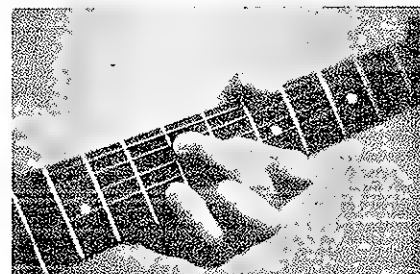




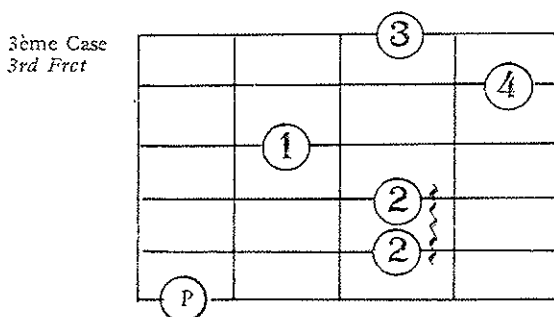
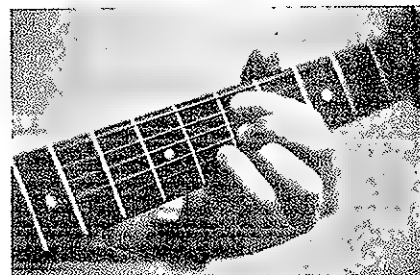
Do⁶
C⁶



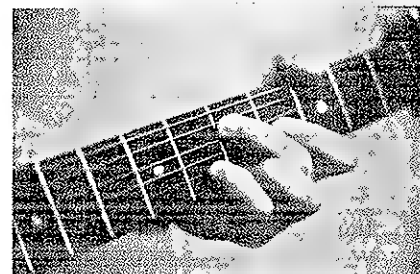
La⁹
A⁹



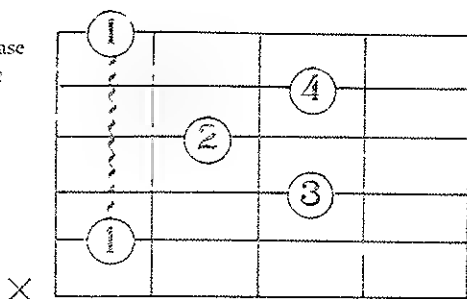
Ré^{m7}
D^{m7}



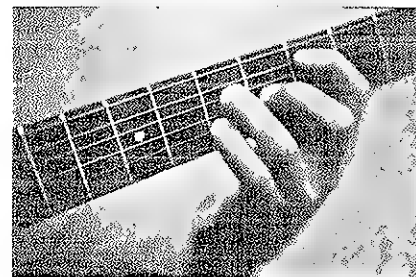
Sol⁹
G⁹



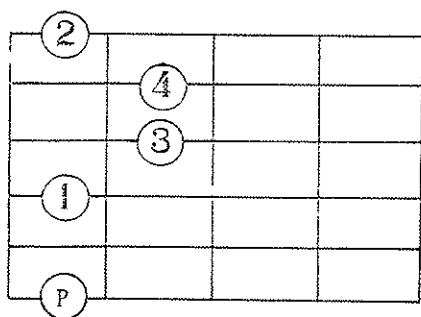
2ème Case
1^{re} Fret



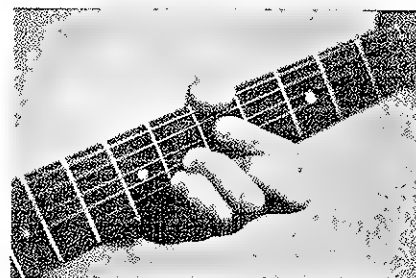
Do⁷
C



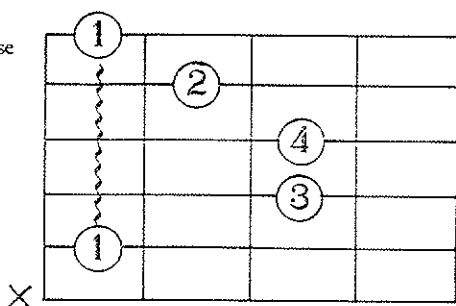
2ème Case
2^{de} Fret



La^{7/5#}
A



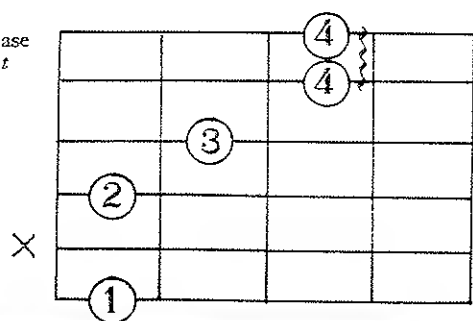
2ème Case
3^{de} Fret



Ré^m
D

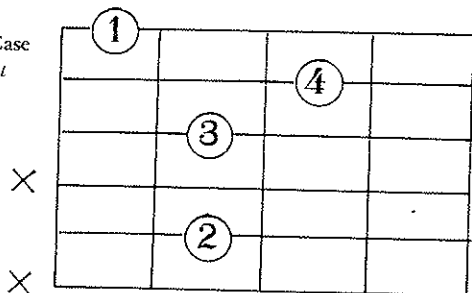
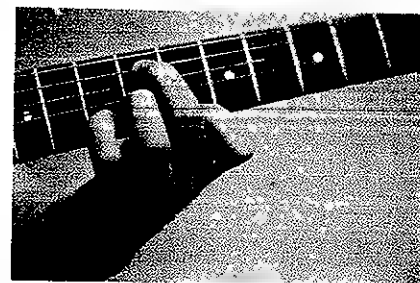
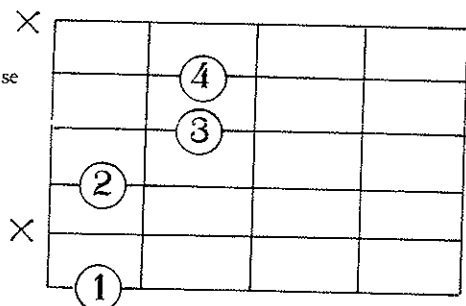
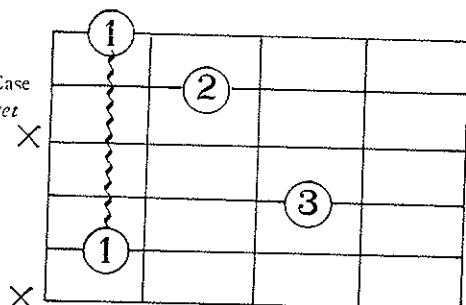
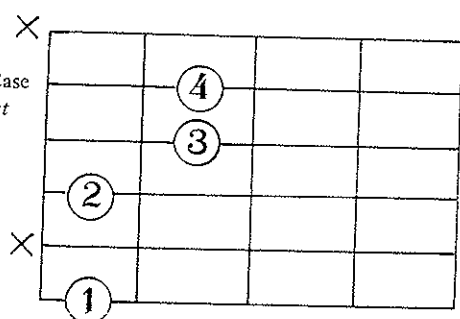
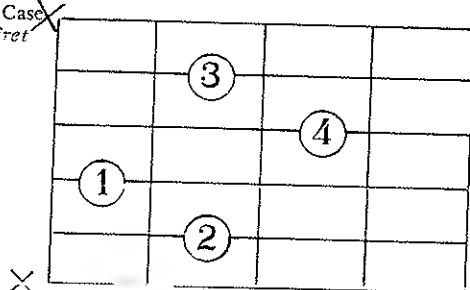


2ème Case
3^{de} Fret



Sol¹³
G



6ème Case
6th fretMi
E^{m7/5b}5ème Case
5th fretLa
A^{5#}5ème Case
5th fretRé
D^{m7}3ème Case
3rd fretSol
G^{5#}2ème Case
2nd fretDo
C^{7M/9}

VII CLICHES :

Les clichés sont des phrases musicales typiques du style. En voici quelques uns.

Apprenez-les en attendant de créer les vôtres car un cliché est personnel.

Ils ne doivent en aucun cas palier un manque d'imagination. L'improvisation devrait être spontanée.

VII CLICHES :

Clichés are musical phrases that are typical of the style. Here are some of them.

Until you can create your own, for a cliché must be personal, learn these ones.

They must on no account make up for a lack of imagination. The improvisation should be quite spontaneous.

Do9 (C9)

①

Solb5 (G5b)

②

Solm (Gm)

③

2 1 4 2 1 3 2 4 3 1 4 3 1 3 3 1 1 3 3 3 3

4-3 6-4-3 5-4 6-5-3 6-5-3-5-6 5 5-7-8 8 8

TAB

V V V V V V V V V V V V V V V V V V V V

Lam (Am)

3 1 3 1 3 1 1 3 2 1 1 3 1 3 1 3 1 3 8 4 7 5 8 5 5 7 6 5 4 7 5 8 7 10 8 11 12

TAB

V V V V V V V V V V V V V V V

Rém (Dm)

3 1 1 4 1 3 1 3 1 1 3 1 3 1 1 4 1 3

TAB 12 10 10 13 9 12 10 13 10 10 12 10 12 10 8 8

V V V V V V V V V V V V V V V

Sol7 (G7)

2 3 2 1 4 1 1 2 1

TAB 4 5 4 3 6 4 3 4 4 5 6 7 4 3

9

Do (C)

TAB

12-10-9-10 12-10-9-10 10-9-8-9 10-8-7-8 10-8-7-8-13-12-11-12-17

V V V V V V V V V V V V V V V V

10

DoM7 (C7 $\frac{1}{2}$)

TAB

2-3 2 5 3 4-5 5 3 7-7 8-8 9-9 9-9 9-9 7-7 7

V V V V V V V V V V V V V V V V

11

Sol6/9 (G6/9) Mi7 (E7) Lam7 (Am7) Ré7 (D7)

TAB

9 7 8 7-10-7 8 7 9 7-10 9 8-7 6-5 7 5 5-8-4-7-5 8-5 5 7

V V V V V V V V V V V V V V V V

12

Sol6/9 (G6/9) Mi7 (E7) Lam7 (Am7) Ré7 (D7)

TAB

9-10 9 7 7-8 7-10 7-10-7 9 10 7 9 6 9 10 9 8-12-7-10-8 9 7 10 9 8-7 9-8 7

V V V V V V V V V V V V V V V V

IX. LES OCTAVES :

Elles s'utilisent pour exposer un thème ou plus généralement pour créer un effet. Elles sont frappées comme un accord en ayant soin de bien étouffer les autres cordes. Vous pouvez aussi les frapper avec le pouce. Vous obtiendrez ainsi un son très doux qui vous rappellera beaucoup «Wes Montgomery». En effet «Wes» se servait fréquemment des octaves d'une manière douce et raffinée.

L'attaque des octaves au médiator rappelle bien entendu «Django Reinhardt» qui les utilisait pour augmenter la puissance expressive d'une phrase, donner plus de caractère à son jeu.

Nous utiliserons :

- l'index et l'annulaire, de la sixième à la troisième corde.
- l'index et l'auriculaire, de la quatrième à la première corde.

Exemple :

①

TAB — 5 — 5 — 8 — 8 — 6 — 6 — 9 — 9 — 7 — 7 — 8 — 8 — 11 — 11 — 9 — 9 — 12 — 12 — 10 —

3 — 3 — 6 — 6 — 4 — 4 — 7 — 7 — 5 — 5 — 5 — 5 — 8 — 8 — C — C — 9 — 9 — 7 — etc...

IX. THE OCTAVES :

They are used to set forth a theme or more generally to create an effect. They are struck like a chord and you must make sure you dampen the other strings. You can also strike them with the thumb. In this way you will obtain a very gentle sound which will remind you greatly of «Wes Montgomery». «Wes» frequently used octaves in a gentle, refined way.

Attacking octaves with the plectrum recalls of course «Django Reinhardt» who used them to increase the expressive power of a phrase, to give greater character to his playing.

We shall use :

- the index and the ring finger, from the sixth to the third strings.
- the index and the little finger, from the fourth to the first strings.

Example :

②

TAB — 7 — 10 — 8 — 11 — 10 — 8 — 7 — 10 — 9 — 12 — 10 — 13 — 12 — 10 — 13 — 10 — 10 —

5 — 8 — 6 — 9 — 7 — 5 — 4 — 7 — 6 — 9 — 7 — 10 — 9 — 7 — 10 — 7 — 7 — etc...

(Interprétation ternaire $\text{♩} = \text{♩} \text{♩} \text{♩}$;

(Interpret as though $\text{♩} = \text{♩} \text{♩} \text{♩}$;

3

TAB — 10 — 9 — 10 — 9-10 — 9-10-11-10-11-12 — 11-10-8-9 — 5 — 4-5 — 8 — 7 — 8 — 7-8 — 7-8-9-8-9-10 — 9-8-6-7 — 3 — 2-3 —

∨ ∨ ∨ etc...

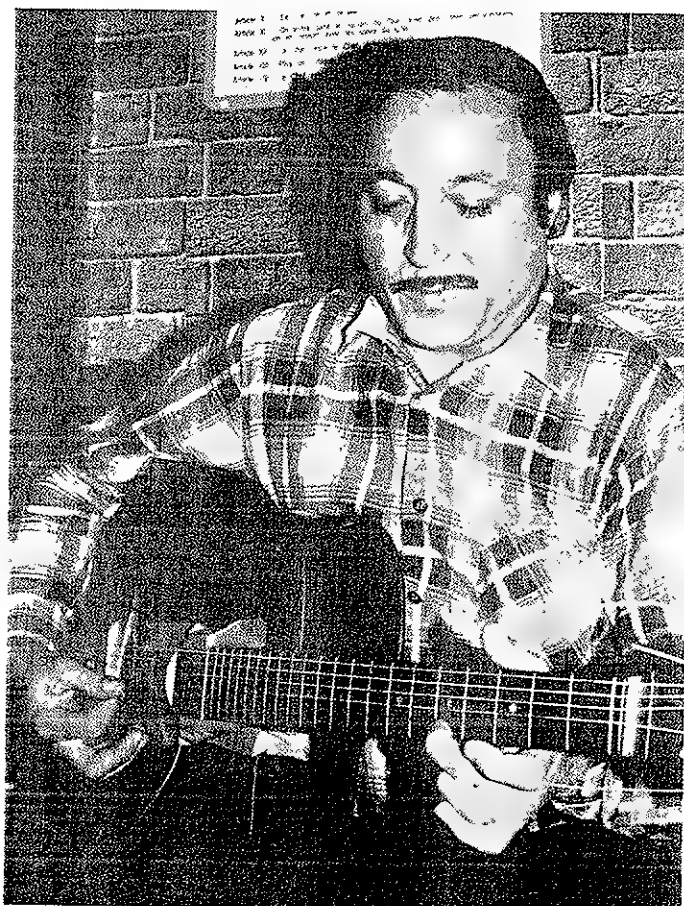
4

TAB — 11 — 8 — 11 — 8 — 10 — 8 — 10-10 — 8-6 — 8-8 — 11 — 8 — 11 — 8 — 10 — 8 — 10-10 — 8-6 — 8-8 —

∨ ∨ ∨ etc...



Mondine
Toute la sensibilité.
et le lyrisme des gitans...



X. RESOLUTION DE THEME :

Nous vous proposons ici quelques idées de fin :

X. RESOLUTION OF A THEME :

A few ideas for ending are proposed here :

① Do (C)

② Lam (Am)

③ Lam (Am)

④ Do (C)

* SL - slide - glissez le doigt de la case 9 à la case 8.

* Slide the finger from fret 9 to fret 8.

⑤

Lam (Am)

(Interprétation ternaire $\text{♩} = \text{♩} \text{♩} \text{♩}$)

(Interpret as though $\text{♩} = \text{♩} \text{♩} \text{♩}$)

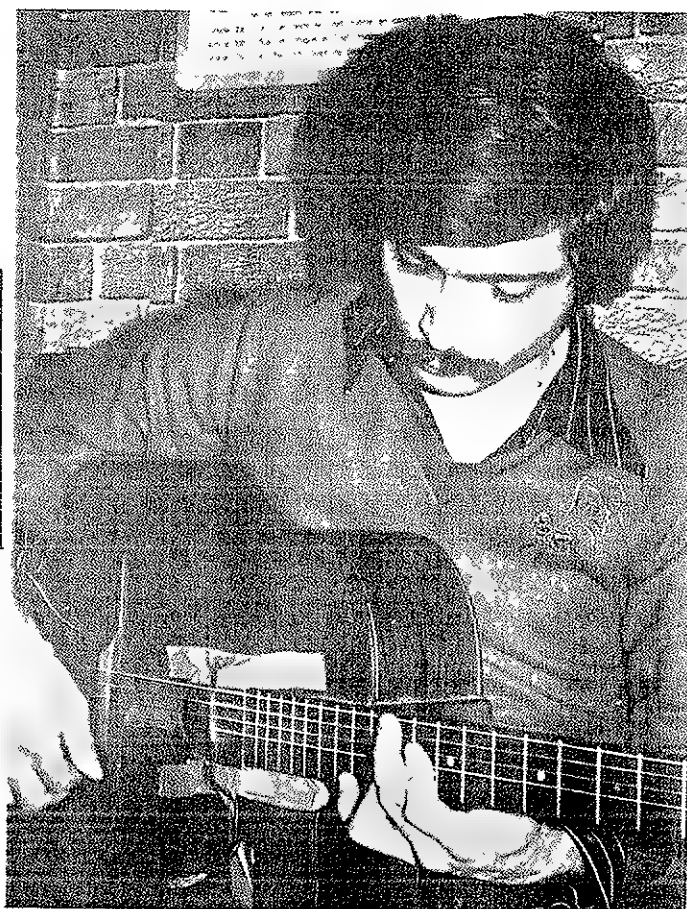
⑥

⑦

Do (C)

Résolution en Do M
Resolution in C M

Nininne
Fort de caractère,
et de swing...



XI. QUELQUES NOTIONS D'HARMONIE

Formation des accords :

Voici un système qui vous aidera à :

- 1- comprendre comment sont formés les accords.
- 2- trouver les noms des accords.

Ce système se compose de deux éléments :

I- Un tableau de formation d'accords.

Ce tableau indique la formation des principales familles d'accords.

II- Un cercle autour duquel s'enroulent toutes les gammes majeures. Vous remarquerez que la deuxième partie de chaque gamme est identique à la première partie de la gamme suivante.

Il faut savoir que les accords sont formés à partir de ces gammes majeures.

Un accord majeur est toujours composé de trois notes :

- la première note de la gamme appelée tonique (écrite en caractère gras sur le cercle).
- la troisième note de la gamme appelée «médiane» mais plus couramment tierce.
- la cinquième note de la gamme, la dominante ou quinte.

Soit pour un accord de DO majeur :

Do	Ré	Mi	Fa	Sol	La	Si	Do
↓		↓		↓			
I		III		V			

Un accord mineur est également composé de trois notes :

- la tonique
- la tierce abaissée d'un demi-ton*
- la quinte

XI. A FEW IDEAS ABOUT HARMONY

How chords are formed :

Here is a system which will help you :

- 1- to understand how chords are formed*
- 2- to find the names of the chords.*

This system comprises two elements:

I- A table of chord forms.

This table indicates the formation of the main chord families.

II- A circle around which are placed all the major scales. You will notice that the second part of each scale is identical to the first part of the following scale.

Chords are formed from these major scales.

A major chord always comprises three notes :

- the first note of the scale is called the tonic (written in bold letters on the circle).*
- the third note of the scale is called the mediant but more commonly the third.*
- the fifth note of the scale is called the dominant or fifth.*

In other words, for a C major chord :

C	D	E	F	G	A	B	C
↓		↓		↓			
I		III		V			

A minor chord also comprises three notes :

- the tonic*
- the third lowered by a semi-tone**
- the fifth*

On obtient les autres accords en ajoutant une ou plusieurs notes à ces premiers accords majeurs ou mineurs.

L'accord de septième :

- la tonique
- la tierce
- la quinte
- la septième note de la gamme abaissée d'un demi-ton*

Soit pour un accord de DO 7 :

(Si ♭)

Do	Ré	Mi	Fa	Sol	La	Si	Do
↓						↓	
I		III		V		VII	

L'accord de neuvième majeure que nous citons uniquement par des chiffres :

I III V VII ♭ IX

Soit pour un accord de DO 9 :

(Si ♭)

Do	Ré	Mi	Fa	Sol	La	Si	Do	Ré
↓		↓				↓		↓
I		III		V		VII ♭		IX

L'accord de treizième majeure :

I III V VII ♭ XIII

Tous les accords sont construits de la même manière.

Vous pouvez donc à l'aide des tableaux suivants retrouver la plupart des accords que vous désirez.

Other chords can be obtained by adding one or more notes to the major or minor chords

The seventh chord :

- the tonic
- the third
- the fifth
- the seventh note of the scale lowered by a semitone *

So for a chord of C 7 :

(B ♭)

C	D	E	F	G	A	B	C
↓		↓		↓		↓	
I		III		V		VII	

The chord of the major ninth, which we give in figures only :

I III V VII ♭ IX

So for a chord of C 9 :

(B ♭)

C	D	E	F	G	A	B	C	D
↓		↓				↓		↓
I		III		V		VII ♭		IX

The chord of the major thirteenth :

I III V VII ♭ XIII

All these chords are constructed in the same way.

You can therefore, with the help of the following tables find most of the chords you will want.



*le (bémol) abaisse la note d'un demi-ton.
le (dièse) augmente la note d'un demi-ton.

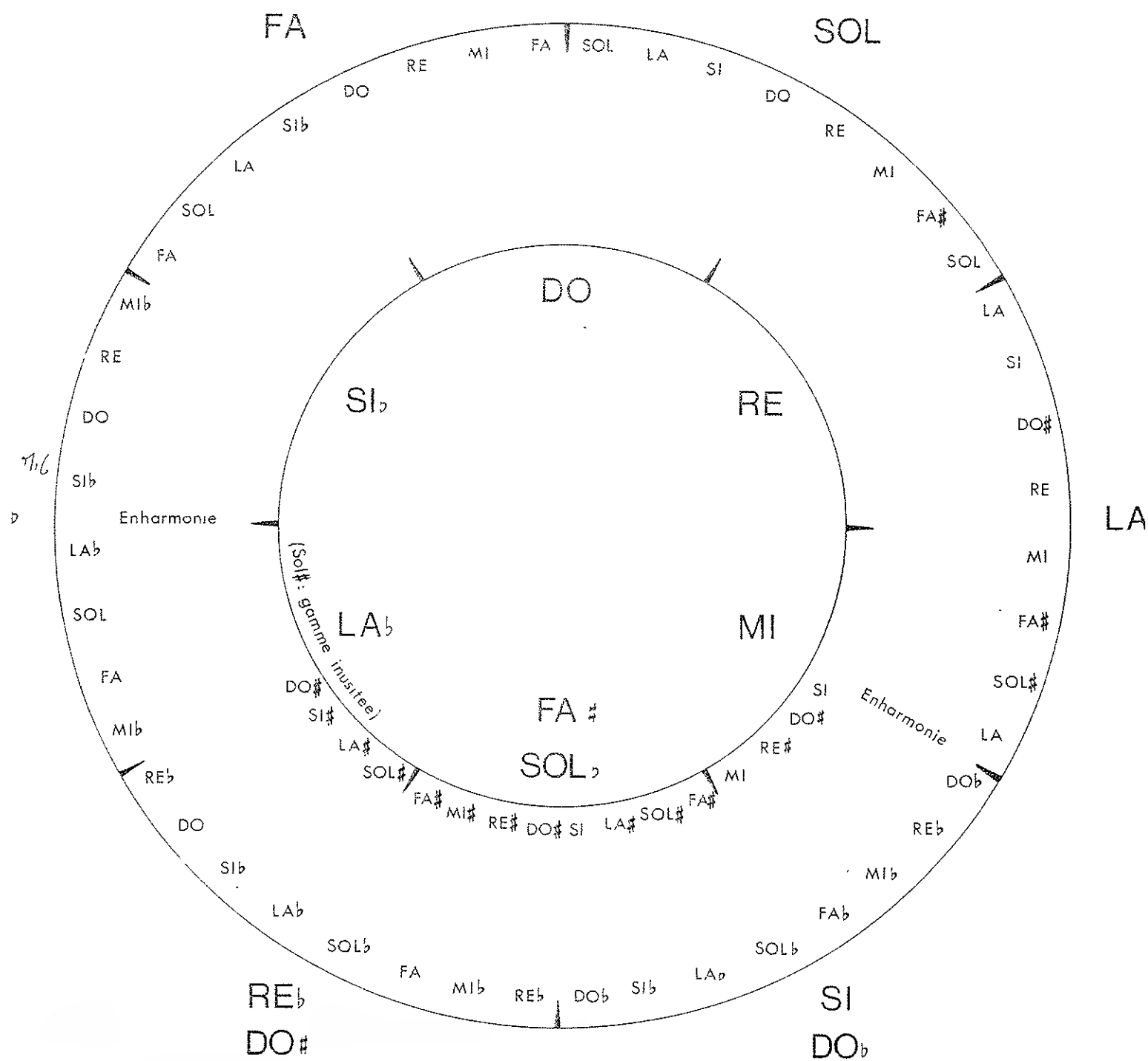
*the (flat) lowers the note by a semitone.
the (sharp) raises it by a semitone.

XII. TABLEAU POUR LA FORMATION
DES ACCORDS :

XII. TABLE FOR THE FORMATION OF
CHORDS :

MAJEUR (<i>Major</i>)						MINEUR (<i>Minor</i>)					
Majeur	I	III	V			mineur	I	III \flat	V		
6te Majeur	I	III	V	VI		mineur	I	III \flat	V	VI	
7ème Majeur	I	III	V	VII \flat		mineur 7	I	III \flat	V	VII \flat	
Majeur 7	I	III	V	VII		min. 7ème M	I	III \flat	V	VII	
9ème Majeur	I	III	V	VII \flat	IX	mineur 9	I	III \flat	V	VII	IX
Majeur 9	I	III	V	VII	IX						

AUGMENTÉ (<i>Augmented</i>)				DIMINUÉ (<i>Diminished</i>)			
ex. DO $^+$ C $^+$	I	III	V \sharp	ex DO $^\circ$ ou do dim C $^\circ$ or C dim	I	III \flat	V \flat
				DO 7 $^\circ$ ou do dim C 7 $^\circ$ or C $^\circ$ dim	I	III \flat	V \flat VII \flat



DEUXIEME PARTIE

Voici six morceaux destinés à ceux qui auront déjà bien assimilé les techniques de base.

Quatre d'entre eux figurent sur le disque qui accompagne la méthode. Vous pourrez en utilisant la stéréo exécuter soit la partie rythmique, soit le chorus tout en gardant l'accompagnement.

Vous rencontrerez quelquefois dans les tablatures les symboles suivants :

U = tiré (pour obtenir cet effet, attaquez un demi-ton plus bas et tirez sur la corde pour obtenir la note indiquée.

~ = glissé

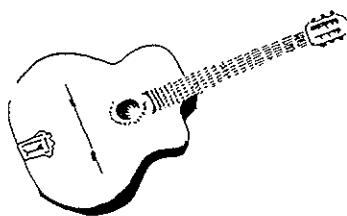
Here are six pieces intended for those who have already acquired the basic techniques.

Four of them are to be found on the record accompanying the method. By manipulating the stereo balance you play either the rhythmic part or the chorus while still keeping the accompaniment.

You will occasionally come across the following signs in the tablatures.

U = choke (to produce this effect, attack a semitone below and draw the string aside to obtain the indicated note).

~ = slide



I GOT RHYTHM

Paroles de
Ira GERSHWIN

Musique de
George GERSHWIN

(A)

4

Bb6 Bb7 Cm7 F9

TAB

(B)

Bb Bb7 Eb Eb7 F F9 Bb6 F9 D9

TAB

D9 G9 G9 C9 C9

TAB

CHORUS

F9 F9 F9

TAB

First system of musical notation. The staff shows a melodic line in G-flat major. The TAB below includes fret numbers: 7, 8, 7, 6, 5-8, 8-6, 8, 5, 8-7, 6, 8-5-6-7, 8, 8, 7-8.

Second system of musical notation. The staff continues the melodic line. The TAB includes fret numbers: 10-8, 10-8, 8-7, 8-6-8-6-5-6, 8-6, 5-6-8-9-10-5-8-6, 7, 5, 8, 7, 6.

Third system of musical notation. The staff continues the melodic line. The TAB includes fret numbers: 6-6-8, 6-10, 5-8, 6-8-6, 7, 5, 8, 7, 6, 8, 7, 8.

Fourth system of musical notation. The staff includes a section labeled "Harmoniques" with a natural harmonic symbol (U) above the staff. The TAB includes fret numbers: 2, 5, 7-5, 8-5, 5, 7, 5-7-5-4, 7, 3-5-3, 6-3, 4, 5, 3, 4, 5, 1-3, 5.

Fifth system of musical notation. The staff continues the melodic line. The TAB includes fret numbers: 3, 6-3, 3, 5-5-4-3, 2-5, 3-6, 5-8, 6-9, 10-8-8, 11-8, 8, 10-8, 7, 7-6-6.

TAB 6 8 8 10 13 10 13 10 8 8 8 8 10 12 11 11 11 12 13 12 11 9

TAB 10 11 12 11 10 13 10 11 12 13 13 12 13 6 8 6 6 6 8 6 6

TAB 6 8 6 6 6 8 6 6 6 8 6 6 6 8 6 10 10 10 5 8 6 7 5 8 7

TAB 6 8 6 5 6 8 6 9 8 7 7 7 8 8 8 5 6 5 4 5 4 7 5 8

TAB 7 10 8 11 9 11 9 8 13 9 2 3 4 3 2 3 2 5 3 6

QUE RESTE T'IL DE NOS AMOURS

Paroles et Musique de Charles TRENET

Nota: Ce morceau est retranscrit à l'octave réel, il convient de le jouer une octave au-dessus à la guitare.

0 ——— Am9 F9 $\frac{G}{B}$ $\frac{E\flat 9+}{B\flat}$ Am9

TAB 7-8-10 7 10-12-10 12 10-10 10 10 7-8-10-7-8 10 8-8 8 8 5-8-5

D9 GM7 Am9 F9 Bm7

TAB 7 7-5 7 5 7-8-10 7-7 5-7-5 7 4 5-5-10 10 7-8-10-7-8

$\frac{E\flat 9+}{B\flat}$ Am9 D9 Dm G7(5+) CM7

TAB 10 8-10-8-7-8 8 8 9 8-10-8 9 7 7 10-10-10 8-10 8 12-12-15-12

Cm7 Bm7 E7 A13 A13(9b)

TAB 11-11-11-11 8-10 10-10-10-10 7-8-10-7-8 10 5-7-8 7-7-7-7 6-7-12 12 10

First system of guitar music. The staff shows a melody with triplets and slurs. The guitar tablature below includes fret numbers and chord symbols: Am7, D7, Am9, F9, and GM7/B. The tablature for the first system is: 8-9, 7-6-8, 7-8-7, 9-8-7, 7-8-10, 7-5-7, 5-7, 4, and 7-9, 7-10-7-8, 7-10-14.

Second system of guitar music. The staff shows a melody with triplets and slurs. The guitar tablature below includes fret numbers and chord symbols: Eb9+ Bb, Am7, D9, and GM7. The tablature for the second system is: 14-13-13, 11, 12, 15-12, 13, 11-10, 13, 11-10-8, 10-12-10-8-7, 10-8, 9, 7-5-4-5, 7-5-4-5, 5-4-3-4.

Third system of guitar music, labeled "CHORUS". The staff shows a melody with triplets and slurs. The guitar tablature below includes fret numbers and chord symbols. The tablature for the third system is: 5-3-2-3, 5-3-2-3-8-7-6-7-12-10-11, 14, 11-12-15-12, 13, 14-12-14-12-11, 11-10, 8-10-8.

Fourth system of guitar music. The staff shows a melody with triplets and slurs. The guitar tablature below includes fret numbers and chord symbols. The tablature for the fourth system is: 7, 8, 7, 7-8-7-8-7, 9-7, 9, 4-5, 7-6, 5, 8-5, 5, 7-5-7-5, 5, 4-7, 5-8, 7-10, 8-11.

Fifth system of guitar music. The staff shows a melody with triplets and slurs. The guitar tablature below includes fret numbers and chord symbols. The tablature for the fifth system is: 10-11-10, 12, 10, 11, 12, 9-9, 9, 7, 7-10-7-8, 7, 10-12-13-14, 11-12, 15, 14-15-17-15.

First system of musical notation (treble clef, key signature of one sharp, common time). The staff contains a melodic line with triplets and a guitar tablature line below it. The tablature includes fret numbers 11, 13, 11, 10, 7, 8, 10, 8, 7, 10, 9, 10, 9, 10, 7, 6, 5, 5, 5, 5, 7.

Second system of musical notation. The staff contains a melodic line with triplets and a guitar tablature line below it. The tablature includes fret numbers 7, 6, 5, 5, 13, 9, 12, 10, 13, 10, 10, 12, 10, 12, 10, 9, 12, 10, 13, 12, 15, 13, 16, 17, 11, 12, 13, 14, 15, 12, 13, 15, 11, 13, 12.

Third system of musical notation. The staff contains a melodic line and a guitar tablature line below it. The tablature includes fret numbers 15, 13, 15, 13, 11, 12, 13, 14, 15, 12, 12, 11, 10, 13, 14, 12, 12, 14, 12, 12, 14, 12, 12.

Fourth system of musical notation. The staff contains a melodic line with triplets and a guitar tablature line below it. The tablature includes fret numbers 10, 12, 10, 13, 13, 11, 12, 10, 7, 8, 10, 7, 5, 7, 5, 7, 4, 4, 10, 10, 7, 8, 10, 7, 8.

Fifth system of musical notation. The staff contains a melodic line with a "Rallentando" marking, an "ad lib." marking, and a "Harmoniques" marking. The staff also includes a "8va bass3." marking. The staff contains a melodic line with a long slur and a guitar tablature line below it. The tablature includes fret numbers 10, 5, 8, 10, 8, 7, 8, 8, 3, 5, 8, 5, 8, 7, 8, 7, 8, 10, 7, 7, 9, 7, 7, 9, 2, 3, 2, 5, 4, 5, 4, 7, 7, 8, 7, 10, (12, 7, 5).

WHISPERING

Paroles de
Malvin SCHONBERGER

Musique de
John SCHONBERGER

gva - - - - -

E \flat 6

D9

E \flat 6

TAB

The musical score for "The Wind" by The Beatles is presented in a single system. The top staff is a standard musical notation for guitar, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some chords indicated by vertical lines. The bottom staff is a TAB system, which includes fret numbers (13, 12, 11, 10, 9) and a series of numbers (9, 10, 9, 8, 8) indicating fret positions. The TAB system also includes a series of numbers (7, 6, 7, 6, 7, 6, 7, 6) indicating fret positions. The score is divided into two measures by a vertical bar line. The first measure contains the main melody and the TAB system. The second measure contains a continuation of the melody and the TAB system. The score is written in black ink on a white background.

6-6-6-6
8-8-7-7
7-7-7-7
6-6-6-6

TAB

6-6-6-6
8-8-7-7
7-7-7-7
6-6-6-6

8-10 7 10-8-7-8 9-8-9-8-7-8 9 7-8-11 8 9 10-9-8 7 8-7

Fm9 Bb13 Gm7 C13b Fm9

8va

Chords: Eb6, Db9, C9, F9

TAB: 10-11-10-11-13-12-11-12-12-11-12-10-9-9-10-9-8-8-7-7-10-8-11-7

Chords: Fm9, Bb13b, Eb6, B6, Eb6, Bb13b

TAB: 6-8-8-10-6-8-10-11-13-11-14-14-14-11-13-12-11-13-10-11-12-13-13-12-13

CHORUS

TAB: 11-9-8-8-9-8-7-8-8-10-11-9-11-9-8-10-8-10-8-7-6

TAB: 9-11-9-8-10-9-6-5-5-2-6-5-6-5-8-6-7-5-8-6-7-9-7-6-8-7-7-7-7-10-9-8

TAB: 8-7-6-8-11-6-11-6-8-8-12-7-5-7-8-13-8-13-8-13-9-14-9-14-14-10-11

8va

TAB 13-11-10-11-10 13 11-10 13 10 10-11-10 13-10 11 7-8-7-8-7-6-7 7 8 12-13 12 11

TAB 15 13-15-13 13 11-13-11-10-9 11-9-8 11-9-11-9-8 10 9 8-11 8-9-11-9-8 11

TAB 10-6-10 10-8 11-8 3 10-9-8 7-10 8-11 10-13 11-14-15 10 13 15-13-11 13-10 10-9-8 10 12-11

TAB 11-9-8-8 8 8-8-8-7 8 8-7-8-8 8 8

1 Chorus entier
(32 mesures)

Reprise du Thème

TAB 6-11-13-11-10-11-12 13-11 13-11-10-11 10 15 10 15 10 15 15 8 11-13-11-10-11-12

3 6-8-6 9-8 10- 9-10-9-6-5 4-5-4 7-5-3-2 13-11-10-11-

TAB

SOME OF THESE DAYS

(BÉBÉ D'AMOUR)

Paroles et Musique de Shelton BROOKS

Nota: Jouer une octave au-dessus.

INTRO

Musical notation for the Intro section, featuring a treble clef, key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff. Below the staff is a guitar tablature with six lines, showing fret numbers for each string. The intro consists of four measures of music.

THEME

Musical notation for the Theme section, featuring a treble clef, key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff. Below the staff is a guitar tablature with six lines, showing fret numbers for each string. The theme consists of four measures of music, with chords B7, E7, Em, and Em indicated below the staff.

Continuation of the Theme section, featuring a treble clef, key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff. Below the staff is a guitar tablature with six lines, showing fret numbers for each string. The section consists of four measures of music, with chords B7, B7, Em, and Em indicated below the staff.

Continuation of the Theme section, featuring a treble clef, key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff. Below the staff is a guitar tablature with six lines, showing fret numbers for each string. The section consists of four measures of music, with chords E9b, E9b, Am7, and Am7 indicated below the staff.

First system of guitar music. The staff shows a treble clef with a key signature of one sharp (F#). The music consists of three measures. The first measure has a treble staff with a triplet of eighth notes (F#, G, A) and a bass staff with a triplet of eighth notes (7, 7, 7). The second measure has a treble staff with a triplet of eighth notes (A, B, C) and a bass staff with a triplet of eighth notes (9, 10, 12). The third measure has a treble staff with a triplet of eighth notes (B, A, G) and a bass staff with a triplet of eighth notes (10, 13, 10). Chords are indicated as A7, A7, and D7.

Second system of guitar music. The staff shows a treble clef with a key signature of one sharp (F#). The music consists of four measures. The first measure has a treble staff with a half note (F#) and a bass staff with a half note (11). The second measure has a treble staff with a half note (G) and a bass staff with a half note (12). The third measure has a treble staff with a half note (G) and a bass staff with a half note (12). The fourth measure has a treble staff with a triplet of eighth notes (G, A, B) and a bass staff with a triplet of eighth notes (8, 10, 8). Chords are indicated as D7, G7, G7, and CM7.

Third system of guitar music. The staff shows a treble clef with a key signature of one sharp (F#). The music consists of three measures. The first measure has a treble staff with a triplet of eighth notes (G, A, B) and a bass staff with a triplet of eighth notes (8, 10, 8). The second measure has a treble staff with a triplet of eighth notes (A, B, C) and a bass staff with a triplet of eighth notes (7, 7, 10). The third measure has a treble staff with a triplet of eighth notes (B, A, G) and a bass staff with a triplet of eighth notes (10, 7, 9). Chords are indicated as CM7, E7, and E7.

Fourth system of guitar music. The staff shows a treble clef with a key signature of one sharp (F#). The music consists of three measures. The first measure has a treble staff with a triplet of eighth notes (A, B, C) and a bass staff with a triplet of eighth notes (7, 10, 8). The second measure has a treble staff with a triplet of eighth notes (B, A, G) and a bass staff with a triplet of eighth notes (9, 10, 7). The third measure has a treble staff with a triplet of eighth notes (G, A, B) and a bass staff with a triplet of eighth notes (5, 7, 5). Chords are indicated as Am, Am, and C#°.

Fifth system of guitar music. The staff shows a treble clef with a key signature of one sharp (F#). The music consists of three measures. The first measure has a treble staff with a triplet of eighth notes (A, B, C) and a bass staff with a triplet of eighth notes (9, 11, 9). The second measure has a treble staff with a triplet of eighth notes (B, A, G) and a bass staff with a triplet of eighth notes (11, 9, 12). The third measure has a treble staff with a triplet of eighth notes (G, A, B) and a bass staff with a triplet of eighth notes (10, 12, 10). Chords are indicated as G°, A#°, G6, and E7.

A7 D7 G6 G6

TAB 15-13 14-12-14-12-11 10-11-10-8 11-12-8 7-8 7-8-9

CHORUS

TAB 10-9-8-7 10-8-7 9 8-9-8 10-9-7 10-9-10-9 7-9-10 9 9-11-12 12

TAB 12 8-7 7-8-7 10-8-7-7 9-8 10-9-7 10-9-7 4-4

TAB 7 7-7-6-7 6-9 7-10 9-12 10-13 11 12 9 10-7

TAB 4-5 7-6-5 8-5 5 7-6 5 6 7-5-7-5 4-4-4-4-4-4-4-4-4

U

TAB

TAB

TAB

TAB

FIN

TAB

32 mesures
(Chorus)

Reprise du Thème

NUAGES

Musique et Chorus de Django REINHARDT

Nota 1. les petites notes sont des Harmoniques

Nota 2. Jouer une octave au-dessus.

CHORUS

First system of musical notation for the Chorus of 'Nuages'. It features a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in eighth and sixteenth notes. Below the staff, the guitar fretboard is shown with tablature numbers. Chords F, Db9, C7, F, and Db9 are indicated below the staff.

Second system of musical notation for the Chorus of 'Nuages'. It continues the melody from the first system. Chords C7, F, and A7 are indicated. The tablature shows various fret numbers and bends.

Third system of musical notation for the Chorus of 'Nuages'. It continues the melody with triplets. The chord Dm is indicated. The tablature shows fret numbers and triplets.

Fourth system of musical notation for the Chorus of 'Nuages'. It continues the melody with triplets and harmonics. The chords G7, C6, C#0, and G7 are indicated. An arrow points to the harmonics in the melody. The tablature shows fret numbers and triplets.

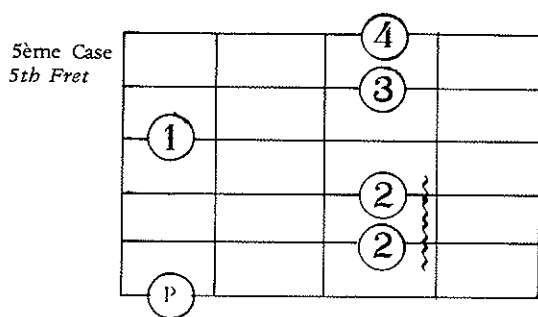
First system of guitar music. The staff shows a melodic line with triplets and slurs. The guitar tablature below includes fret numbers 12, 13, 14, 15, and 16. Chords indicated are C7, Db7, and C7.

Second system of guitar music. The staff shows a melodic line with triplets and slurs. The guitar tablature includes fret numbers 8, 10, 11, 13, and 15. Chords indicated are F and Gb7.

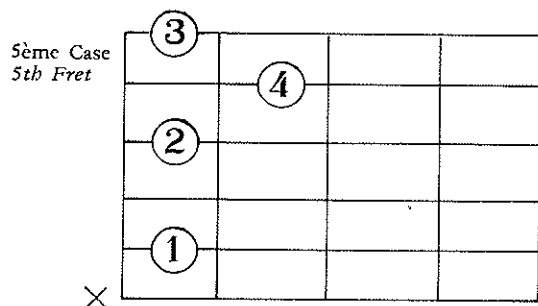
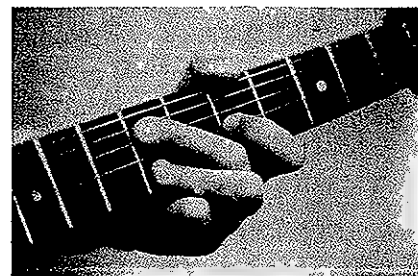
Third system of guitar music. The staff shows a melodic line with slurs. The guitar tablature includes fret numbers 10, 11, 12, 13, 14, 15, and 17. Chords indicated are F7 and Bb.

Fourth system of guitar music. The staff shows a melodic line with triplets and slurs. The guitar tablature includes fret numbers 9, 10, 11, 13, 14, 15, 17, and 18. Chords indicated are Bbm, F, and U.

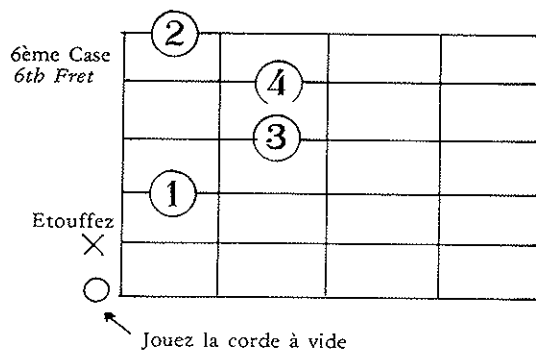
Fifth system of guitar music. The staff shows a melodic line with slurs. The guitar tablature includes fret numbers 8, 9, 10, 11, 12, and 13. Chords indicated are Db9, C7, F, Bbm, and F.



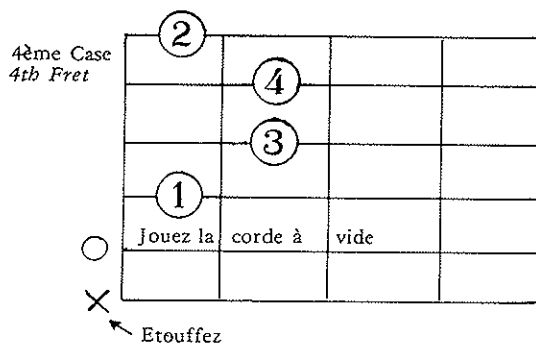
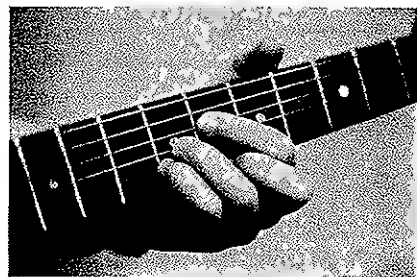
La
A^{m6/9}



Ré
D^{m7}

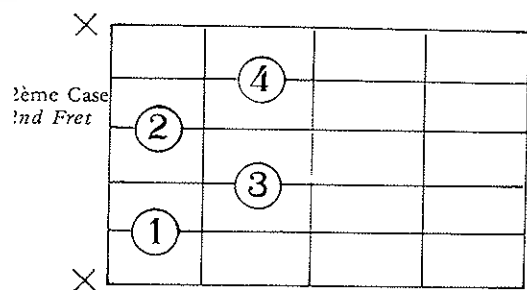


Mi
E^{9/5b}

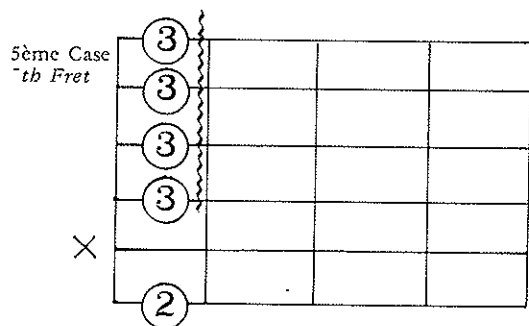


F[#]m^{9/5b}
A

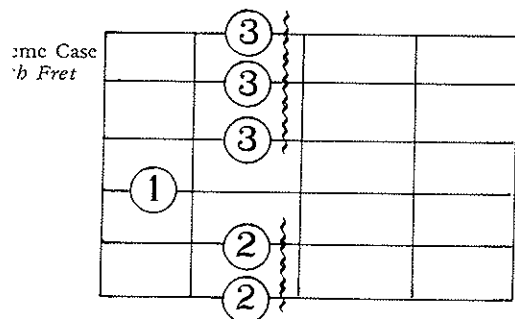




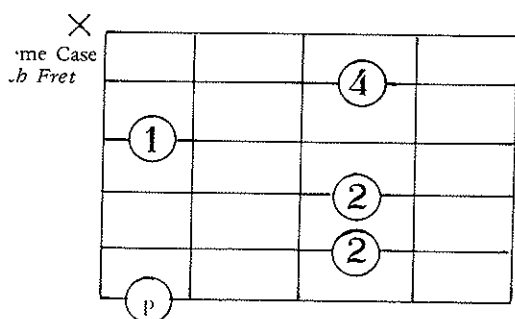
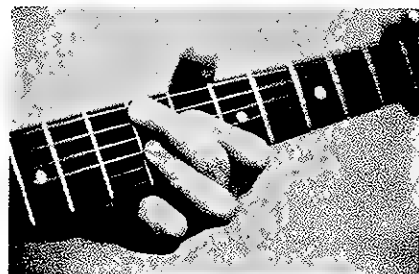
Si
B $m7/5b$



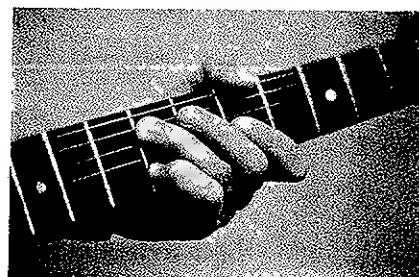
La
A $m7$



Mi
E 9



La
A $m6$



MINOR SWING

Chorus de
Django REINHARDT

Musique de Django REINHARDT
& Stéphane GRAPPELLI

Nota: Jouer une octave au-dessus.

CHORUS (1)

Am Dm6

TAB

E7 Am

TAB

Dm Am

TAB

E7 Am

TAB

CHORUS (II)

First system of Chorus (II) musical notation. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The guitar tab below indicates fingerings: 12, 12-13, 12, 13, 12, 13, 12, 13, 12, 13-9-12-10, 10, 12, 12, 12, 10, 12-10, 8-7, 10-9, 7, 10.

Second system of Chorus (II) musical notation. The staff continues the melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The guitar tab indicates fingerings: 7, 9-8-7-6-9, 7-10, 9, 10-7-10-7, 10, 9, 10, 8-12-15-13, 12, 13, 17, 13, 15, 14, 15-12.

Third system of Chorus (II) musical notation. The staff continues the melodic line with eighth and sixteenth notes. The guitar tab indicates fingerings: 12-12-11-11-10, 10-9-9-8-8-7-7-5, 5-4-4, 6-6-5-4-5, 12-7-10, 14-15-14, 7, 9-8-9.

CHORUS (III)

First system of Chorus (III) musical notation. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The guitar tab indicates fingerings: 8, 9, 7, 10, 9, 5-6-5-4-5-6-5, 7, 6, 9, 7-7, 6-9, 7, 7.

Second system of Chorus (III) musical notation. The staff continues the melodic line with eighth and sixteenth notes. The guitar tab indicates fingerings: 10-13, 14, 7-10-8, 10, 8, 10, 9, 9, 10, 8, 10-7-7-8, 7, 9, 7, 10, 10-7, 10, 9.

CHORUS (IV)

CHORUS (IV)

TAB

7	5	8	5	5	7	8	9	10	15	3	3-2-1-0	4-3
7	5	8	5	5	7	8	9	10	15	3		
7	5	8	5	5	7	8	9	10	15	3		
6	4	7	4	4	6	7	8	9	14	2		

The second system of the musical score for 'The Wind' consists of two measures. The first measure contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with eighth notes and triplets. The bass line is written on a single staff with numbers 2-1-0, 3-2-1-0, and 4-3-2-1-0. The second measure continues the melody with eighth notes and a triplet, and the bass line with numbers 4, 2-3-6, 4-7, 6-9, 7-7, 10, 9, 10-7, and a final note. The piece ends with a double bar line.

Hauteurs réelles pour les octaves

Musical score for "The Rose Tree". The score is written for a treble clef staff and a guitar TAB staff. The melody is in G major (one sharp) and 4/4 time. The TAB staff shows fret numbers 8, 9, 10, 7, 6, 5, 4, and 3 for the first eight measures.

Un grand merci, à tous
ceux qui ont participé à la
réalisation de la méthode
avec nous.

Photos couvertures
Gérard NEUVECELLE

Photos intérieures
Bruno LEROY et X.

Relevés musicaux
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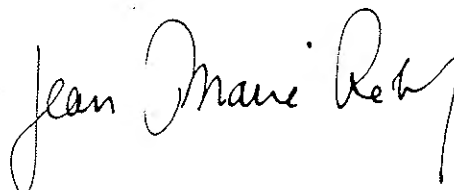
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SONGBOOKS SALABERT

JAZZ

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de Duke ELLINGTON

Jazz Mood pour piano

de CHARLES-HENRY

VARIETES

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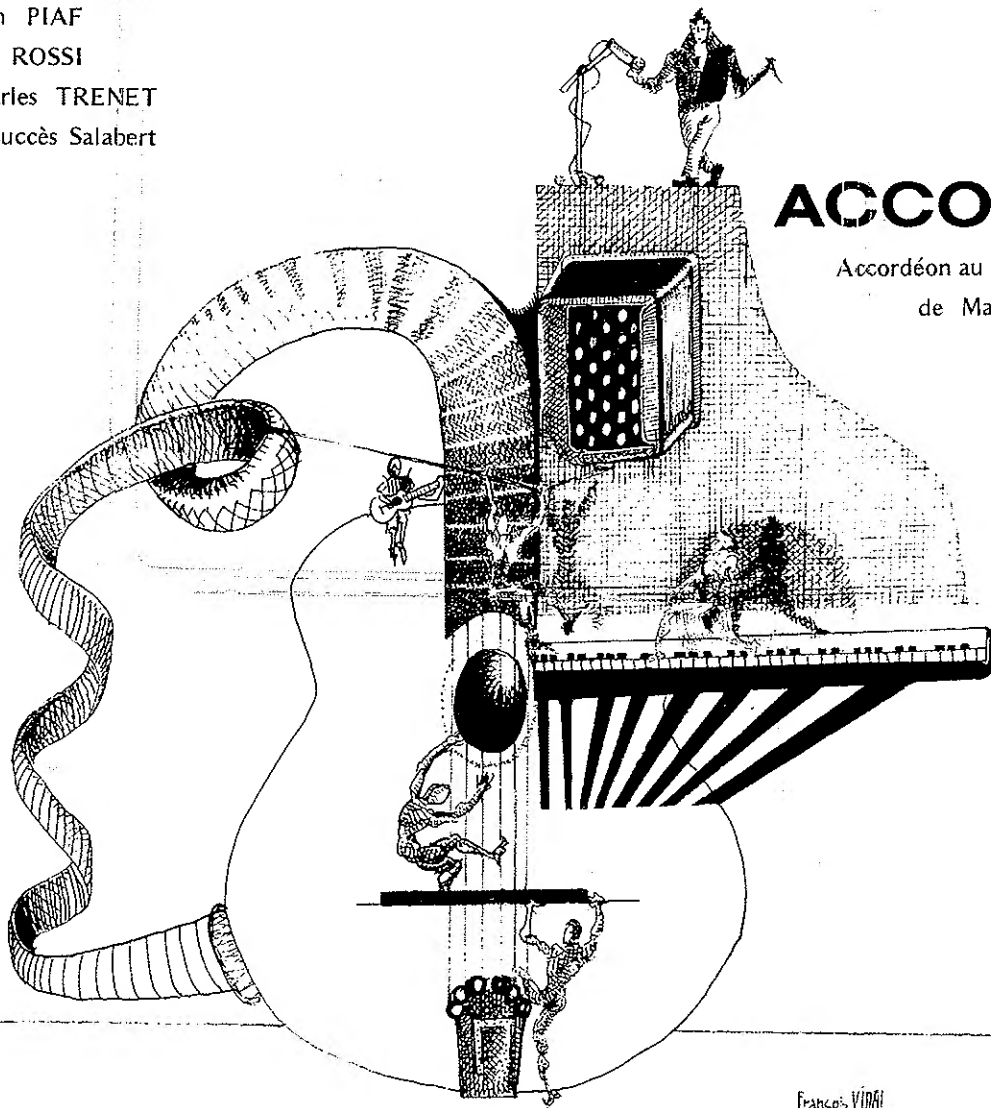


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ACCORDEON

Accordéon au soleil

de Maurice LARCANGE



LES EDITIONS

Salabert

GITARE MANOUCHE

FACE 1

- I got rhythm
- Que reste-t-il de nos amours ?

FACE 2

- Whispering
- Some of these days
(bébé d'amour)

Cette méthode possède le grand intérêt de s'adresser à tous les musiciens sensibles à ce fameux swing qui n'a jamais égalé.

Les guitaristes débutants y trouveront des exercices adaptés à ce style ainsi que de nombreux conseils techniques. Les guitaristes confirmés apprécieront les six titres que nous avons sélectionnés parmi les plus représentatifs du genre, transcrits en notation traditionnelle et en tablature. Les puristes auront le plaisir de travailler « Minor Swing » et « Nardis » dans un style très fidèle à l'interprétation de Django Reinhardt.

Le dernier qui accompagne cette méthode est destiné d'une part à démontrer ce qu'est le véritable swing guitar et d'autre part, il permet (en jouant avec les autres) de travailler la partie rythmique en solo.

Il est évident que pour que cette méthode soit un outil de travail efficace, on devra tout d'abord effectuer une analyse sérieuse de ce style ô combien merveilleux.

FRANÇOIS RAYMOND

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imprimé en France

